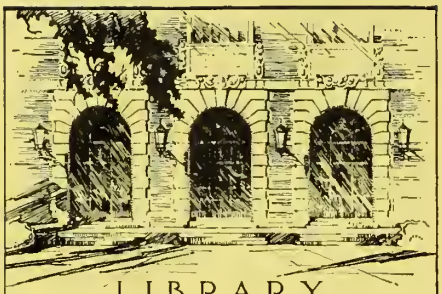

THE EARLY ITALIAN PRINTERS.

by

AGNES MARY COLE.

THESIS FOR THE DEGREE OF BACHELOR OF LIBRARY SCIENCE

IN THE STATE LIBRARY SCHOOL

in the

UNIVERSITY OF ILLINOIS.

PRESENTED JUNE 1901.

UNIVERSITY OF ILLINOIS

3 June 1901

THIS IS TO CERTIFY THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

Agnes Mary Cole

ENTITLED The early Italian printers

IS APPROVED BY ME AS FULFILLING THIS PART OF THE REQUIREMENTS FOR THE DEGREE

OF Bachelor of Library Science

Katharine L. Sharp

HEAD OF DEPARTMENT OF Library science

CONTENTS.

The early Italian printers.

The history of printing is in Italy less interesting on the technical and more interesting on the personal side than in any other country of Europe. Italy stood for the development of personality even in the Middle Ages. In the fourteenth century people actually dressed according to their own ideas in Florence. Certainly personal liberty could go no further. Most Italian cities were ruled by despots, but frequently the despot was a self-made man and almost invariably an interesting character. Unhampered by any feudal system, he was able to give preferment to men of learning and real ability. Rival princes, anxious to maintain the brilliancy of their courts, offered strong inducements to poets and scholars. Women were educated as a matter of course, when they showed any desire for learning, and certainly Vittoria Colonna, Lucrezia Borgia, and a host of others developed characters which were remarkable if not in all cases admirable.

In the fifteenth century came the Renaissance, when Classic art and literature became once more living forces. Italy was more capable than any other European country of absorbing the learning of the past, and the Greek scholars who fled from their native land after the fall of Constantinople were received with enthusiasm. A survey of some names of the period shows how widespread was the influence of the classics. Achilles, Agamemnon, Apelles, and Minerva were names frequently given to children. The same mental process led our Puritan ancestors to give their sons and daughters Old Testament names, and, at the present day, current fiction has a similar effect upon parental intellects.

There can be no doubt that a large and intelligent reading public existed in Italy at the end of the fifteenth century, and it is not strange that the printing-press met with a warm welcome. The Italians were no less practical than intellectual and readily accepted this easy method of multiplying books. Greek refugees were glad to accept editorial posts. Moreover the great man was not lacking who knew how to use both scholars and printers in the carrying out of his plans. Aldus Manutius stands on a level with Gutenberg and Faust. As Putnam says, in his Books and their Makers in the Middle Ages, "Mayence and Venice joined hands to place at the service of the scholarly world the literary heritage of Athens."

Subiaco- Schweinheim and Pannartz.

In the year 1464 there happened to be several German monks connected with the monastery of Subiaco, not far from Rome. Through them the abbot learned of the invention of printing and he hastened to invite Conrad Schweinheim of Mayence and Arnold Pannartz of Prague to set up a press in the monastery. It is strange that this particular abbot should have introduced printing into Italy. His name was Juan Turrecremata and some have confounded him with Torquemada, the inquisitor-general. While this is a mistake, it is a fact that he was at one time Queen Isabella's confessor and a warm advocate of the Inquisition. As Putnam says, "he did not know what a Trojan horse he was introducing into Italy when he brought in the Germans with their printing-press."

Schweinheim engraved the types and Pannartz, assisted by the monks probably, attended to the composition and printing. They first attempted some forms of service used in the monastery and a Donatus. In the next year, 1465, was issued their first dated volume, a Latin grammar edited by Lactantius. It was a folio

volume, printed with a new kind of type copied from the Italian manuscripts of the fifteenth century and entirely unlike the pointed Gothic types used in Germany. The capitals were copied from ancient Roman inscriptions. This new kind of character was called Roman type. Passages of Greek occur in the Lactantius and it was originally intended to fill these in by hand. Later it was decided to use movable types, the first time the attempt had been made with Greek. The types were copied from Greek manuscripts of the seventh century and were excellent. In 1465 also appeared an edition of Cicero's De Oratore, and, in 1467, the De Civitate Dei of Saint Augustine was published. In the same year the establishment was transferred to Rome, upon the invitation of members of the Massimi family.

Rome-Schweinheim and Pannartz.

For the next five years the German printers carried on their work in the Massimi palace, as we learn from a colophon. In another colophon they apologize for their uncouth names. They printed a Latin Bible, a Bible commentary by Nicholas de Lyra, several editions of the Church fathers, and many classics. The first edition of Virgil, published in 1469, has been much admired by collectors. A copy, discovered in a Suabian monastery and purchased for seven guineas worth of hock, was afterward sold to Lord Spencer for four hundred pounds it is said.

In seven years this first Italian firm of printers published twenty-nine separate works. They never applied for copyright as they had practically no rivals, but, in spite of this, perhaps because they neglected theology for the Classics, business did not prosper. Through their patron, the Bishop of Aleria, an appeal to the Pope was made, in which the printers stated that their

premises were full of unbound books but void of eatables. They begged for a little office of some sort. . Sixtus IV however had a large number of relatives and, thinking that a man should provide first for his own, he turned a deaf ear to this plea. In 1472 the printers dissolved partnership. Schweinheim took up copper engraving. His Geography of Ptolemy was one of the first attempts to substitute metal for wood in illustration and to cut into the metal instead of making designs in relief. He engraved beautiful types for the book, but died in 1476 before it was published. Pannartz probably died about the same time, just as Caxton was beginning to print in England.

Ulrich Hahn.

About 1467, Turrecremata, now a cardinal, invited Ulrich Hahn from Ingolstadt to Rome, and in that year the Meditationes of the Cardinal appeared, printed in large Gothic. It is remarkable as the first book printed in Italy having floriated borders and initials printed instead of put in by hand. Campanus, Bishop of Crotona, was another patron of Hahn and assisted him as a press-corrector. Sometimes he took only three hours sleep, such was his enthusiasm. Owing to the Cardinal's hatred of anything German, Hahn was induced to translate his name into the Latin form Gallus, and this appears in many of his books. His colophons are very interesting. In his History of Spain, he tells the public "I, the cock, without reed or quill, wrote this book." In another book he states that "the geese that saved the capitol may keep their quills for the future as the cock (Gallus) has cut them out."

Later printers.

Joannes Philippus de Lignamine was probably the first native

Italian printer in Rome. In 1472 he printed the first Italian book which appeared in Rome and also the Latin biography of a contemporary, Ferdinand of Naples. In 1473 the poetry of Petrarch in the vernacular came from his press, and in 1474 an Italia Illustrata.

More than twenty German printers flocked to Rome before 1500. The Church encouraged printing for many years. Leo X was a generous patron. Sixtus V set up a press at the Vatican for the production of early Christian literature. In 1580 Cardinal Ferdinando de Medici directed the publication of books in Oriental languages to be used in converting the eastern nations.

Milan- Early printers.

The earliest Milanese printers were native Italians. Philip of Lavagna, 1469, and Antonio Zarotus, 1470, were the first. Lavagna printed the Miracoli della Gloriosa Vergine, the first known book in the Italian tongue. In 1475, Zarotus printed the first missal. In 1476, Paravasinus published the first volume ever printed wholly in Greek, the Greek grammar of Laskaris, edited by Demetrius of Crete. In 1474, Christopher Valdarfer, a German, moved to Milan from Venice and brought with him his Gothic type. He printed Pliny's Letters, selections from Cicero, and the Decameron. Medical, legal, and scientific works were more common here than at Rome or Venice.

Publishing associations.

In 1472, five citizens of Milan formed an association for the purpose of printing books. This Milanese contract still exists and contains the names of the makers. They were:-

Antonio Zarotus, printer.

Gabriel degli Orsoni, priest.

Colla Montana, teacher.

Pavero de Fontana, Latin professor.

Pedro Antonio de Burgo, lawyer.

Nicolao, brother of Pedro and a doctor joined later.

Zarotus the printer was the most important member of the firm and received one third of the profits. The remaining two thirds was divided equally among the other members, who furnished the capital. It was a secret organization and was to last three years. Books were chosen and price decided upon by the board as a whole. We know nothing of the work produced by this company.

In 1589 the Guild of printers, publishers and booksellers was formed and received a charter from Philip II, for at that time Spain had control of Lombardy. It was governed by a board of directors, and members must have worked eight years for some Milanese bookseller or printer. It was a monopoly, organized to keep out foreigners and to raise the standard of printing.

Character of books.

Between the years 1500 and 1700, the Milanese press was principally noted for legal and medical works, perhaps because heresy was less possible in these branches. The Inquisition had great power in Milan and printers were obliged to proceed with caution.

Venice in the 15th century.

Between the years 1469 and 1500, Venice produced more books than all the other large cities of Italy taken together. The unusual inducements offered to printers were the cause of this great production. In an age of intolerance, Venice stood for the liberty of the press. While other cities sought military power, Venice encouraged industry and commerce. On one occasion the Venetians refused to join Florence against Milan, thinking that a war between

buyer and seller was injudicious, a reply which seems natural in the nineteenth but was rather startling in the fifteenth century. The Venetians devoted themselves to trade, learning, and the enjoyment of life, and hired other people to do their fighting. Like ancient Alexandria, the city's location saved it from blockade and invasion. As commerce flourished, it was the best center of book distribution, and the local conditions attracted Greek scholars, who brought with them valuable manuscripts. Paper was cheap, being made in the Venetian dominions. In 1373 the Senate forbade the exportation of rags, and a study of watermarks shows that the scales, hat, and other marks of Padua and Treviso, in the Venetian territory, are most common in early books.

Who was the first Venetian printer?

Authorities disagree as to who first printed at Venice. The date 1461 appears in the colophon of the Decor Puellarum, a book of religious instruction to young girls, printed by Nicholas Jenson. If this date could be established, Venice would take precedence of Subiaco as the home of the first Italian press. The arguments in favor of its correctness are:

1. It appears in the book.

2. The Cologne Chronicle of 1499 gives Venice as the first Italian city in which printing appeared.

3. A contemporary, Marino Sanuto, states that Jenson was the first to print at Venice.

4. Popular and official opinion in Venice, until the fall of the Republic, agreed upon 1461 as the correct date.

In spite of these arguments, most modern critics regard the date 1461 as incorrect and ascribe the honor of printing the first

book to John of Speyer, whose Epistolae Familiares appeared in 1469. Their position may be stated as follows:

1. The date MCCCCLXI was probably a misprint, the Roman numeral X being omitted. Misprinted dates were very common. 1400 appears in one book of the period.

2. In the colophon to the Epistolae Familiares, John of Speyer claims priority.

3. An order granting a monopoly of printing to John of Speyer refers to the art which has been introduced and will grow more celebrated through Master John. This is rather ambiguous, as the meaning depends upon punctuation. A comma in the middle of the proposition spoils the argument entirely.

4. If the date of Decor Puellarum be correct, it is strange that we have no volumes from Jenson's press between 1461 and 1470.

5. The type of Decor Puellarum is exactly like that of books printed by Jenson in 1471. On a page of the Decor Puellarum the author recommends three other books. It is natural to suppose that these were in print. However they did not actually appear until 1471.

John and Windelin of Speyer.

John and Windelin of Speyer were brothers, natives of Speyer in Bavaria. Nothing is known of their life previous to 1469, when the Epistolae Familiares of Cicero was published by John at Venice. An order of the Senate, in September of the same year, granted him a monopoly of printing for the next five years. As several other printers were already in Venice, it is hard to believe that this monopoly was as binding as it appears. Brown, in his Venetian Printing Press, advances the opinion that it was simply a diploma of merit. John of Speyer averted any awkwardness that

might have arisen by dying in 1470. In one year he had produced two editions of the Epistolae Familiares, the first consisting of 100, the second of 600 copies. He had also printed Pliny's Natural History, Livy's Roman History, and left the De Civitate Dei of Saint Augustine unfinished at his death. It was completed by Windelin, who recorded in the colophon how death had cut short his brother's career, informing the public however that he was his brother's equal in every way and that he expected to remain in Venice. Up to 1477 Windelin's press rapidly produced editions of Latin and Italian authors. He used Gothic type to some extent, but most of his work is distinguished for the beautiful round characters, copied from Italian choral books and other manuscripts.

Nicholas Jenson.

Nicholas Jenson was a Frenchman, born in 1420 in the district of Champagne. He became master of the mint at Tours and, in 1458, was sent by Charles VII to Mayence to learn the secrets of printing. When he returned three years later, Louis XI was on the throne and, for some unknown reason, Jenson did not remain in France but went to Venice, where he produced 155 editions between the years 1470 and 1480 when he died. These editions were undoubtedly large, as he seldom produced second editions, but, unlike John and Windelin of Speyer, he left no record of their size. Four books appeared in 1470, of which the De Evangelica Praeparatione of Eusebius is generally accepted as the first. Jenson printed with a Roman character of his own, more round and elegant than that of earlier printers. He also cut a Gothic type known as the Venetian or Greater Gothic.

Honor and wealth came to Jenson. According to Putnam, he was

the first nobleman in the publishing business, Pope Sixtus IV conferring upon him the honorary title of Count Palatine. His will, which has been preserved, shows that his circumstances were comfortable.

John of Cologne.

In 1480 Jenson formed a partnership with John of Cologne, a German who had established himself in Venice in 1471. The firm continued to print for several years after Jenson's death in 1480. None of its work appeared during his life.

Christopher Valdarfer.

Christopher Valdarfer, a German, began to print in Venice in 1470. His first edition was Cicero's De Oratore. He was the first to print the Decameron of Boccaccio, the edition which is said to have been destroyed by Savonarola's followers in the Florentine Bonfire of vanities. Only three copies are in existence. He moved to Milan before 1473.

Erhard Ratdolt.

Ratdolt is said to have first adopted a form of title resembling those of modern books. From 1476 to 1478, he printed in partnership with Bernard Pictor and Peter Loslein. They were the first Venetians to use engraved borders. Ratdolt printed alone after the partnership was dissolved and, in 1482, we find him producing colored prints, perhaps the first in Italy. The Euclid of Ratdolt is very famous.

Andrea de Torresani of Asola.

It is said that in 1479 Jenson sold his type to Andrea de Torresani. Probably he sold a set of matrixes. Andrea was still printing in the year 1499, when Aldus Manutius married his daughter, and after the death of Aldus Andrea had control of the Aldine press

for many years.

Venetian romances.

Venice apparently had a novel-reading public very early in its history. As early as 1484 collections of stories were in great demand. The Decameron and also the Novellino of Masuccio were very popular.

Music.

Ottaviano de Petrucchi da Fossombrone invented a system of printing music and was granted a twenty years monopoly by the Republic in 1498. His method has never been improved upon.

Geographical press.

In a petition dated 1498, Girolomo Biondo refers to a map of Venice which he was about to publish. It is known that a remarkable plan of the city was issued in 1500 by Antonio Kolb.

Eastern languages.

In the year 1498, Democrito Terracina was granted a twenty-five years monopoly of all books printed in Arabic, Moorish, Syrian, Armenian, Indian, and Barbary. His nephew obtained an extension of the privilege. Nothing is known of the books produced by this family. The first known Armenian book was printed in Venice in 1565. An Arabic Koran appeared in 1530.

Aldus Manutius.

Aldus Manutius was born in 1450 at Bassiano in the Roman States. For many years he taught in the family of the prince of Carpi and in 1490, at the age of forty, he went to Venice to embark in a new enterprise, printing. He had no practical knowledge of the art; Venice had already 160 printers, and, as war was threatening, the time was not auspicious. The princess of Carpi and her sons fur-

nished the capital and, in 1494, Aldus organized his printing-office. In 1495 he printed the Greek and Latin Grammar of Laskaris and began to issue his edition of Aristotle. In the same year he obtained a twenty years copyright in all Greek books or translations from the Greek issued by his press and also a patent for his method of printing. In 1497 he printed a Greek-Latin dictionary, his own compilation. Dictionaries and grammars were merely first steps however. Aldus intended to popularize the Greek classics. With the exception of Aesop, Theocritus, Homer, and Isocrates, no Greek classics had appeared, and the types in use were very bad. It was necessary to design new characters, a great undertaking, for while Latin or Italian could be printed from sixty characters, Greek with its innumerable ligatures and accents required six hundred. At least Aldus, with his fondness for detail, thought this number necessary. Jenson used fewer ligatures and abbreviations and his Greek character is far more legible.

Aldus's first idea was to issue beautiful books, printed from large type and having wide margins. Judging from his prefaces, these books did not meet with a ready sale and, in 1500, he decided to print cheaper books which would appeal to a larger audience. Filled with the spirit of the times, he regarded the spread of knowledge of the greatest importance and did not hesitate to crowd his type and economize in paper for the sake of the cause. With this object he invented a new kind of type, copied from the handwriting of Petrarch by the artist Francesco Raibolini, or Il Francia, who was also a goldsmith. This became known as the Italic, Aldine, or Venetian type. An edition of Virgil was printed in the new type in 1501. It was an octavo, that is the page was one-

eighth the size of the original sheet, but as a leaf was only four by six inches the size corresponded more nearly to that of a modern eighteen-mo. A decree of November 1502 gave Aldus the exclusive right to use the Aldine character for the next ten years. In spite of this, piratical editions of the Aldine classics flourished and their publishers probably grew rich. Aldus did not possess the gift of accumulating money. He was too generous with the public. The average price of one of his octavo volumes was forty cents or, considering the purchasing power of money, about $2, a remarkably low price when we consider the labor involved. Type and ink were made in Aldus's house. The binding was done there. Unlike modern publishers, he was obliged to hunt for manuscripts and pay roundly for them and, as they were generally full of careless mistakes, careful editing was necessary. Aldus was obliged to be an editor, printer, publisher, and manufacturer combined.

Aldine academy.

In the preface to his Thesaurus, published in 1496, Aldus says, "In this seventh year of my self-imposed task, I can truly say- yes under oath- that I have not, during these long years, had one hour of peaceful rest." In 1500 he decided that the work was too much for one man, and the Aldine academy was formed. This was an association of scholars, many of them Greek exiles, who were capable of assisting in the preparation of the classics. Marcus Musurus of Crete, who had met Aldus at Carpi, was the most important editor. He was professor of belles-lettres at Padua, and in 1503 was made Censor of the Greek books published in Venice. Work was carried on with reckless haste. Sometimes the editors did not hesitate

to make corrections in an original manuscript and send it to the press-room. Musurus himself was sometimes guilty of this desecration, but he doubtless considered a manuscript far inferior to a printed book and never realized the blackness of his sin. In the light of this, we can readily understand why people sometimes refused to lend manuscripts to Aldus. The members of the Academy were obliged to speak Greek among themselves and were fined for failure to obey this rule. If the fine was not immediately paid it was doubled at the next meeting. The money thus accumulated was spent on an occasional banquet. No jokes were allowed and any member who made fun of the Academy was promptly expelled.

Aldus arranged to print each month 1000 copies of some work which the Academy should select. Agents for the Aldine press were established in Paris, Vienna, Basel, Augsburg, and Nuremberg. In 1498 a catalog had been issued, the first priced catalog probably. It was printed on a folio sheet and was sent to inquirers. Business flourished and Aldus hardly had time to eat and sleep. To protect himself against annoying visitors, he was finally obliged to put a notice on his door. As he lived in the sixteenth century, he did not state that "This is our busy day." The notice read: "Whoever you are, Aldus entreats you to be brief. When you have spoken, leave him, unless you come like Hercules to help Atlas, weary of his burden. Know that there is work here for every one who enters the door." When Erasmus visited Aldus to consult him about the publication of a new book, he was at first refused admission and, although Aldus afterwards treated him with every courtesy, printed his book, and took him into the Academy, the Dutch scholar never forgave the insult. In one of his books he refers to an Italian who nearly starved his boarders, and this was general-

ly understood to mean Aldus.

The great sale of Greek octavos and cheap Italian and Latin books was not a source of very great profit. The supply of books exceeded the demand, for and invasion of Venetian territory by the Germans and Swiss diverted men's minds from literature. During the year 1506, Aldus was obliged to close his printing-office, and again in 1510 and 1511. In 1513, we find him in partnership with his father-in-law, Andrea de Torresani, who furnished the capital, or at least four-fifths of it. Twenty-one books were published in the next two years. In 1515 Aldus died, but even at the point of death his business cares oppressed him, and his will, made during his last illness, ends with the words:"And, lastly, as the Italian letter needs improvement, I beg my father-in-law to intrust to Giulio Campagnola the making of new capital letters which shall accord with the small letters." Lucrezia Borgia, the friend and patron of Aldus, was one of his executors.

What Aldus did for the world.

In the twenty years between 1495 and 1515, Aldus produced 100 different works, comprising 250 volumes. As most of these were Greek and Latin grammars and text-books, their printing was an important service to education. He was the first publisher in the modern sense. He invented the Italic character and a Greek type which, with slight modifications, is used at the present day. He introduced the use of small capitals. Best of all, he made books of a convenient size which he sold at a low price. Referring to his editions of the Greek classics, Putnam says: "Considering the special difficulties of the times, this list of undertakings is, in my judgment, by far the greatest and most honorable in

the whole history of printing."

The successors of Aldus.

From 1515 until 1529, Andrea de Torresani directed the Aldine press. Books printed at this time are marked "In aedibus Aldi et Andreae soceri." At the death of Andrea, his sons and the sons of Aldus continued the work. In 1540 the partnership was dissolved, the sons of Torresani going to Paris. After this books were marked "Apud Aldi Filios." or "In aedibus Pauli Manutii." Paul Manutius, the elder son of Aldus, was a very learned man. He gave special attention to editions of Cicero and reopened the Academy. In 1561 he removed to Rome by invitation of the Pope. Books printed there are stamped "Apud Paulum Manutium in aedibus Populi Romani, 1561." He was succeeded by his son Aldus, who distinguished himself more as a scholar than as a printer. At his death, in 1597, the work of the press ended.

Aldine devices.

Aldus published only one work of a decorative character, the Reveries of Polyphilus, 1499. One illustration in this book, an anchor with a dolphin twined about it, especially pleased him, and he chose it as his device. It first appeared in the Dante of 1502. The name of Aldus was added to the device, AL on one side of the anchor and DUS on the other. Later the motto "Festina lente." was added. The dolphin was interpreted as signifying speed, the anchor deliberation. Books issued under the direction of Torresani, 1515-29, bear the same stamp, with the mark of Torresani added, a tower with the letters AT. Paul Manutius had a new and improved dolphin struck, called by Italians "L'ancore grassa." In 1546 two cherubs were added and, in place of AL-DUS, the words

ALDI-FILII were placed in the device. In 1571, the Emperor Maximilian gave Paul a patent of nobility and the Austrian eagle was added to his coat of arms, which was the same as his printer's mark. However he did not live to use this.

Monopolies and copyrights.

We have seen that John of Speyer obtained the exclusive privilege of printing in Venice for five years. Later printers obtained patents for new kinds of type and other improvements in printing. In 1498 a twenty-five years monopoly was granted to Terracina for all books printed in certain eastern languages. Authors secured copyright for their works and, by a decree of 1544-1545, books printed without the author's consent were burned. Between 1500 and 1600, the average length of time for which copyright was granted increased from ten to nineteen years. The records are interesting as they show the character of the works printed. As we should expect, books of travel, maps, and charts were abundant. Venice continued to be the Greek publishing center and a Hebrew press also flourished. The government was suspicious of the latter, but, by paying roundly, Daniel Bomberg allayed their fears and secured a privilege for his Hebrew books.

Guild of printers and booksellers.

The first European association of the book-trade was chartered in Venice in 1548-49. Its purpose was to work with the state and Church in enforcing the law and regulating the character of books. Surviving all changes of government, it continued to exist until the opening years of the present century.

Censorship.

The Council of the Ten exercised a literary, moral, political, and religious censorship over the publications of the Venetian press.

The literary censorship was certainly needed for, even before 1500, the rapid deterioration in quality of Venetian books was something phenomenal. The religious censorship was partly under the control of the Church, although the Senate did not encourage this outside interference. While obliged to tolerate the Inquisition, it did not endure it meekly but waged a veritable war with the Papacy to maintain its independence. Fra Paolo Sarpi, himself a priest, was the great champion of the rights of Venice. But in the end the struggle came to nothing. The Inquisition secured full control, and the Venetian press lost its high position. In 1601 the emigration of printers became so marked that the Senate forbade it by law. But such legislation could not restore the glory of a press which freedom had built up and interference had killed.

Foligno in Umbria.

A pupil of Gutenberg, Johann Neumeister, passed through Foligno on his way to Rome and a wealthy citizen of the town persuaded him to stay. The name of this patron, Emilianus de Orfinis, appears in some of the books printed by Neumeister. He printed the De Bello Italico of Leonardo Bruni in 1470 and later the Divina Commedia and Torquemada's contemplations.

Florence.

In 1471 a commentary on Virgil was printed in Florence by Bernardo Cennino, a goldsmith and the first Italian who cast his own type. Despising any aid from German printers, he made his own press and type, describing the process in the colophon of this book, which is probably the only one he ever printed.

In 1472 Peter of Mayence printed the Philocolo of Boccaccio and the Triumphs of Petrarch. In 1477 Nicholas of Breslau printed

the Monte Sancto di Dio, containing the first example of engraving from copper plates. Dante's Inferno, which came from this press in 1478, contained strongly original illustrations. Humphreys, in his History of the Art of Printing, suggests that Dore must have seen the picture representing the punishment of simony.

The monks of Saint Dominic at Ripoli set up a printing-press and later a type-foundry. Women, probably nuns, were employed in setting up type. While selling little, they exchanged many books. One of the monks paid his doctor with a Quintus Curtius, a Legend of Saint Catherine of Siena, and one gold florin.

Florence is noted for the Giunta family which, for several generations, maintained a rivalry with the family of Aldus. The founders of the house, Luc-Antonio Giunta and his brother Filippo, published a Greek edition of Plutarch's Lives. They used a very beautiful mark, the fleur-de-lis. The firm had branches at Lyons and at Venice. The granddaughter of Luc-Antonio very properly married the grandson of Aldus in 1572.

More than any other Italian city, Florence encouraged its own man of letters, and contemporary literature formed a large part of the product of the Florentine press between the years 1480 and 1500.

Genoa.

In 1471 a German named Moravus printed in Genoa. In 1474 he was in partnership with Michael da Monaco, an Italian. There is still in existence a petition from the scribes to the government asking that the new printers be suppressed. This was probably not granted, but Moravus moved to Naples shortly after.

Bologna.

In this university town, one is not surprised to meet with

books on mathematics, medicine, and philosophy. Baldazzare Azzoguidi printed the first complete edition of Ovid. Petrarch and Boccaccio were also published.

Ferrara.

Ferrara is noted for the first edition of Seneca's tragedies. It had a Hebrew press also.

Naples.

In 1471 Sixtus Riessinger of Strasburg printed at Naples. Hebrew books and works by local authors distinguish the city. In 1476 the Novellino of Masuccio appeared, which were scandalous and very popular.

Lucca.

The printing-press was established at Lucca in an unusual manner. Clemente of Padua, a priest, learned the art of printing in Venice and, returning to Lucca, secured help from the government in setting up his press, on condition that he instruct others in the art. Strange to say, no record of his work remains. In 1477 however the Triumphs of Petrarch appeared from the press of Bartelemi di Civitale, who had learned the art by examining printed books, it is said.

Soncino.

Abraham Colonto of Soncino printed the first Hebrew Bible in 1488. It is a remarkable work from an artistic point of view. Titles are printed on a decorative background and borders are broad and elaborate.

Other towns.

In the following places presses were set up at an early date:

1470	Trevi	Jean Raynardi
1471	Treviso	Gherardo de Lisa of Flanders

1471	Ferrara	Andre Belfort, a Frenchman
	Pavia	Medical work was printed.
1472	Verona	
1473-8	Sicily	Heinrich Alding
1474	Vicenza	Leonardo de Basilea
1475	Piacenza	John Petrus de Ferratus

Summary.

Before 1500, omitting unimportant towns, 4987 books were printed in Italy, 298 at Bologna, 300 at Florence, 629 at Milan, 925 at Rome, and 2835 at Venice. Fifty towns and some villages had established presses. In addition there were many traveling printers who stayed but a short time in one place.

The first printers came from Germany, the earliest native Italian printer being Philip of Lavagna at Milan in 1469. The Miracoli della Gloriosa Vergine,published by him,is the first known book in the Italian language. Bernardo Cennino, Florence 1471, was the first Italian to cast his own type, although the German Schweinheim had previously cast the first Roman and movable Greek type. Jenson designed the Venetian or Greater Gothic, and Aldus invented the Italic and was the first to use small capitals. Erhard Ratdolt first adopted the modern form of title and, with Pictor and Loslein, printed the earliest engraved borders in Italy. In 1477 Nicholas of Breslau printed his Monte Sancto de Dio at Florence, containing the first copper-plate engravings.

Early books represent nearly every class of literature. Medical, religious, and legal works, music, geographies, books of travel, textbooks, fiction, and classics were published. The first Greek book was printed by Antonio Zarotus, at Milan in 1476. Books in

Hebrew and other oriental tongues appeared early. Latin and Italian were of course the usual languages.

Italy furnishes two examples of families of printers, the house of Aldus at Venice and the Giunta family of Florence, who rivalled each other in the publication of Greek classics. Aldus was the first to issue books of a convenient size.

A publishing association was formed at Milan in 1472. The Guild of printers and booksellers, established at Venice in 1548, was probably the first association of the book-trade.

The first Venetian printer, John of Speyer, obtained a monopoly from the government, and privileges were commonly granted to authors and printers. Church as well as state protected the new art. The first printers were invited to Italy by ecclesiastical authorities, and the first patrons were abbots and cardinals. Yet the Church in a measure destroyed its own work by a rigid censorship which finally made Germany rather than Italy the center of printing.

Questions on the early Italian printers.

1. How was printing introduced into Italy? into Venice? Give arguments for and against Jenson's claim.

2. Give the history of the publication of Greek classics in Italy.

3. Characterize the work of Aldus; Jenson; Ratdolt; Nicholas of Breslau; Ulrich Hahn.

4. Describe the mark of the Giunta family and the development of the various Aldine devices.

5. Where were Hebrew books printed? Music? Romances? Medical works?

6. Describe early Italian associations of booksellers, printers and publishers.

7. Explain the relations of the Italian press to Church and State.

Reading list on the early Italian printers.

Blades, William. Italy. (see his Pentateuch of printing. 1891. p. 64-9.)

Principally an account of Aldus, containing his portrait.

Bouchot, Henri. (The) book; its printers, illustrators and binders. 1889. p. 54-5, 63-71, 107-13, 270-71.

Short account of some early printers, with many reproductions of illustrations.

Brown, Horatio Robert Forbes. (The) Venetian printing press; an historical study based upon documents for the most part hitherto unpublished. N.Y. 1891. Putnam, $10.

Traces the history of the Venetian press from its beginning until 1796. Reprints of documents fill the second half of the book.

Christie, Richard Copley. Chronology of the early Aldines. (see Bibliographica. 1895. 1:193-222.)

In the 15th and 16th centuries the legal and common years began at different times. Mr. Christie presents his theory of Aldus's usage.

DeVinne, Theodore Low. (The)first editor. (see Scribner's monthly. Oct. 1881. 22:889-98.)

A popular account of Aldus and his printing press, with illustrations.

Duff, Edward Gordon. Italy. (see his Early printed books. 1893. p. 59-77.)

Short sketch of Italian printers of the 15th century.

Garnett, Richard. Early Italian book-trade. (see Bibliographica. 1897. 3:29-45.)

_____ same article. (see his Essays in librarianship and bibliography. 1899. p. 141-60.)

A study of the character of the books and growth of the trade giving figures.

Garnett, Richard. On some colophons of early printers. (see Library. 1890. 2:125-32.)

Mentions colophons of Ulrich Hahn, John and Windelin of Spire, John of Cologne, and Schweinheim and Pannartz.

Goldsmid, Edmund. Bibliographical sketch of the Aldine press at Venice, forming a catalogue of all works issued by Aldus and his successors from 1494 to 1597, and a list of all known forgeries or imitations; tr. and abridged from A.A. Renouard's Annales de l'imprimerie des Aldes. Edin. 1887.

Translation of one of the most valuable works on the subject.

Hawkins, Rush Christopher. Italy. (see his Titles of the first books from the earliest presses. 1884. p. 25-53.)

List of all places where presses were set up before the end of the 15th century, also titles of first books from each, with names of printers and dates.

Humphreys, Henry Noel. Establishment of the printing press in Italy. (see his History of the art of printing. 1867. p. 105-24.)

Contains interesting details and valuable illustrations, some colored.

Larned, Josephus Nelson. ed. Printing and the press. A.D. 1469-1515. The early Venetian press. (see his History for ready reference. 1894-95. v.4, p.2489-90.)

Extracts from Humphreys and Mrs. Oliphant.

Oliphant, Mrs. Margaret Oliphant (Wilson). Aldus and the Aldines. (see her Makers of Venice. 1887. p. 393-408.)

Popular account of Aldus and his work.

Ongania, Ferdinando. ed. Early Venetian printing. Lond. 1895. Nimmo, 24s.

Reviewed in Library. 1895. 7:375-76.

Reproductions of borders, title-pages, initials, printers' marks, and type fill most of the book, but the short introduction is very useful.

Phillimore, Catherine Mary. (The) prince printers of Italy. (see Littell's living age. Apr.4, 1894. 121:32-46.)

From Macmillan. 29:355.

Largely devoted to the Aldine press, with some notice of the descendants of Aldus.

Pollard, Alfred William. Italy. (see his Early illustrated books 1893. p. 82-143.)

A study of illustration and printers' marks, especially in Venice, Florence, and Milan.

Putnam, George Haven. (The printer publishers of Italy. (see his Books and their makers in the Middle ages. 1896-97. v. 1, p. 403-59.)

An account of all important early Italian presses, special attention being given to Aldus.

_____ Privileges and censorship in Italy. (see his Books and their makers in the Middle ages. 1896-97. v. 2, p. 343-406.)

A study of the Italian press in its relations with Church and State.

Roberts, William. Printers' marks in Italy. (see his Printers' marks. 1893. p. 209-28.)

Description of early printers' marks with illustrations.

Slater, John Herbert. Aldine press. (see his Book collecting. 1892. p. 51-61.)

Short account of the Aldine press, including a study of the various Aldine devices.

Symonds, John Addington. Aldus. (see his Renaissance in Italy: Revival of learning. 1881. p. 368-91.)

Describes the difficulties encountered by Aldus in the preparation and sale of his works.

_____ Manutius. (see Encyclopaedia Britannica. 1883. v. 15, p. 519-21.)

A sketch of Aldus with some account of his successors.

Yriarte, Charles. Printing at Venice. (see his Venice. 1879. p. 213-20.)

An illustrated sketch containing an account of the musical press among other interesting features.

List of works analyzed.

Blades, William. Pentateuch of printing. Chic. 1891. McClurg, $4.50.

Bouchot, Henri. (The) book. N.Y. 1889. Scribner & Welford, (limited ed.) $7.50.

_____ _____ same, with title (The) printed book. N.Y. 1887. Scribner & Welford, $2.50.

Duff, Edward Gordon. Early printed books. Lond. 1893. Kegan Paul, 6 s. (Books about books.)

Garnett, Richard. Essays in librarianship and bibliography.

Lond. 1899. Allen, 6s. (Library series.)

Hawkins, Rush Christopher. Titles of the first books from the earliest presses. N.Y. 1884. Bouton, $10.

Humphreys, Henry Noel. History of the art of printing. Lond. 1867. Quaritch, 63s. o.p.

Larned, Josephus Nelson. History for ready reference. 5vol. Springfield, Mass. 1894-95. Nichols, $25.

Oliphant, Mrs. Margaret Oliphant Wilson. Makers of Venice. N.Y. 1887. Macmillan, $3.

Pollard, Alfred William. Early illustrated books. Lond. 1893. Kegan Paul, 6s. (Books about books.)

Putnam, George Haven. Books and their makers in the Middle ages. 2 vol. N.Y. 1896-97. Putnam, $5.

Roberts, William. Printers' marks. Lond. 1893. Bell, 7s.6d. o.p. (Ex libris series.)

Slater, John Herbert. Book collecting. Lond. 1892. Sonnenschein, ls.

Symonds, John Addington. Renaissance in Italy: Revival of learning. N.Y. 1881. Holt, $3.50.

Yriarte, Charles. Venice. N.Y. 1879. Scribner & Welford, $18.